

THE TIMES' PAGE of MUSIC for WASHINGTON MUSIC LOVERS

New Music Offers Much That Will Make Strong Appeal to Public Favor

Surely there is no singer whose voice and methods are so familiar to the world at large as Enrico Caruso. He weaves such a spell about us that even the well-known tunes of our childhood take on new life and vigor at his first note. Such will be the verdict of those who hear him in his most recent Victor success issued with the new November offerings. It is just the type of music that shows the best advantage of the great tenor's lyric powers. "Granada"—the very name is evocative of the spell of beauty that has fallen for centuries about that last stronghold of the Moors in many-castled Spain. As one listens to the dazzling rhythms, the long-drawn, full-throated phrases one receives an impression that is consummately beautiful and realizes that here is the purest genius of the age. Another great artist, this time instrumental, is Serge Rachmaninoff, who has this month offered us his own Prelude in G Major (Op. 32, No. 5). True lovers of music cannot fail to be stirred, for here the great pian-

ist has revealed a new tide, which if suspected has been perhaps obscured by the more vigorous rhythms and passions of his earlier records. This rendition begins with a clear, tender, liquid melody; repeats with embellishments in the treble and ends in new and unexpected forms, as though spiritualized by beauties of experience. Rightly has Rachmaninoff called it a "Prelude"—for if you but listen well it leads gently to a train of thought that endures long after the last notes have faded away to nothingness. Even a rascal may suffer the pangs of memory. The truth of this is made clear in Leopoldo Stokowski's where, in "Zara, Piccola Zingara," Dufrene, the weak lover, pours out his heart in a torrent of love and remorse. Renato Zanelli has attempted this difficult interpretation and the result has been triumphantly successful. His clear, full-chested baritone spurs high above the accompaniment with all of the fire and glow of his maturing art. As for the music itself, it has all of the melodic quality of the older Italian

CONCERT CALENDAR

NOVEMBER.
2, Tuesday, 4:30—Boston Symphony Orchestra, Pierre Monteux, conductor, National Theater.
3, Wednesday, 4:30—Mme. Galli-Curci, coloratura soprano, in recital, Philharmonic course, second, Polli's Theater.
5, Sunday, 2:30—Eight Victor artists in concert, Polli's.
10, Wednesday, 4:30—Geraldine Farrar, soprano, in recital, National Theater.
12, Friday, 4:30—Mary Garden, soprano, in recital, Artists' course, first, National Theater.
13, Tuesday, 4:30—Philadelphia Orchestra, Leopold Stokowski, conductor, All-orchestra program, National Theater.
17, Wednesday, 4:30—Caroline Lazari, contralto, and Charles Hackett, tenor, in joint recital, Philharmonic course, third, Polli's Theater.
18, Friday, 4:30—Frieda Hempel, coloratura soprano, in recital, National Theater.

operatic areas, to which has been added modern harmonies.

Quite different in nature is "Your Ship Comes In," a charming little ballad that has been entrusted to Orville Harrold.



Harrold

That this great singer would make it distinctive would be the foregone conclusion of his many admirers, but even they will listen to this new record as to a revelation of powers unexpected. Into this seemingly simple song the singer has infused something of the great open spaces of the sea; something of the tossing billows and the playful trade winds. It is a song for a sailor—a song of pride and of hope. There is a fine melodic interlude, too, for the united trumpets accompanied by full orchestra. In thorough harmony with the foregoing is another lovely ballad which gains in effect from its very simplicity. Sophie Braslau has poured her whole heart into "Ever of These Fondly Dreaming" and as a result we have something that takes the front rank with her more pretentious work. Here are slow, brooding melodies sung with a human sympathy that is far finer, far truer, than is conscious art. Perhaps the most beautiful effects are secured when Miss Braslau's voice sinks to a soft and velvety pianissimo.

KREISLER TOUCHES NEW HEIGHTS
An interpretation by Kreisler is always a matter of import but doubly so in the appearance amidst the new Victor records for November of his brilliant rendition of the "Chant Indou," the gem-like composition of Rimsky-Korsakov, greatest of the Russian moderns. This work takes on added interest when one realizes that through the medium of music one is given a glimpse of the Indies seen through the introspective eyes of a Russian, its harmonic and melodic and wonderful chromatic passages fit hither and yon, shuttle-like, and are held together by the skilled mastery of Kreisler's fingers and the result is wonder at the genius that makes such beauty real.

When we settle in our seats to listen to the melting voice of Galli-Curci, we know in advance that now will come a treat—that for a few minutes at least the world may be left behind and that our souls can delight in the splendid gift of song that is being offered. So it is when we hear her sing "Ave Maria," Spanish melody in the highest degree. It is difficult to realize that human throat can enunciate such swift flying notes, yet thick and fast the great diva pours forth a bewildering succession of magic tones that cause the heart to beat fiercely to this love-declaration of old Spain.

"Thank God for a Garden!" This is the title of John McCormack's most recent offering, and as his masculine notes ring out the hearer can but echo "amen." Here, indeed, is a rare and beautiful song, sung with an artistic certainty and sureness that will not fail to awake listener enthusiasm in even the broadest breast least susceptible to music. This song is nature itself; nature made superlatively real and brought home to the consciousness of all. The world at large owes a great debt of thanks to John McCormack for this soul-stirring record.

An accompaniment of ravishing overtones—then the clear, bird-like notes of Frances Alda's voice, soaring pure and sweet and like the harmonies of "By the Waters of Minnetonka." It is an old Indian legend and even without the words the great artist could make plain its haunting mystery. As in a dream one is enabled to see a vision of those long lead forest lovers who, those many years have slept beneath the surface of the silent pool. One need not be a musician to give oneself to the spell of this song; it is as pure and sweet as the frosty air of the North woods.

NEW VICTOR DANCES.
Paul Whiteman and his Ambassador Orchestra have already worked (Continued on Page Nine.)

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EVERYTHING MUSICAL

CONCERTS

PHILADELPHIA ORCHESTRA.

The famous Philadelphia Orchestra, Leopold Stokowski, conductor, announces five concerts for its Washington season of 1920-1921, on Tuesday afternoons at 4:30 o'clock, November 26, December 7, January 11, February 16 and March 29. Starting with a purely orchestral concert November 18, at the National theater, the course will present, at the subsequent concerts, distinguished assisting artists, including Michel Penha, the Dutch cellist, who is the principal solo cellist of the orchestra, and Dr. Thaddeus Rich, its noted American concert master, for the second concert, December 7; Ossip Gabrilowitch, pianist, composer and director, as the guest conductor of the third concert, January 11; Mme. Margaret Matzenauer, the famous contralto, at the fourth concert, February 16, and Mme. Olga Samaro, the distinguished woman pianist, in private life Mrs. Stokowski, at the fifth concert, March 29.

Seats are now on sale at the offices of T. Arthur Smith, 1306 G street northwest.

GERALDINE FARRAR.

Geraldine Farrar will be heard in Washington Wednesday afternoon of next week, November 10, at Polli's Theater. Miss Farrar brings into the concert hall the qualities that have made her a vivid and distinguished figure in the opera houses of Europe and America. Her appearance is under the local management of Mrs. Wilson-Greene.

MARY GARDEN.
Mary Garden will make her appearance in Washington Friday afternoon, November 12th, at the National Theater, under the local management of Mrs. Wilson-Greene. Miss Garden's series of triumphs with the Chicago Opera Association has not eclipsed her brilliant success on the concert stage. Her work in recital has proved quite as fascinating to her as it has to the great throngs that have flocked to hear her wherever her appearance has been announced.

TETRAZZINI IN "FAREWELL."

After giving American audiences another taste of her dazzling art, Luisa Tetrazzini intends to retire to Italy and England and write her memoirs, according to a London dispatch. "Oh, I am so tired of my sensational life," she is quoted as having explained.

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MUSIC IN CAPITAL

CONCERT TONIGHT.

The Interior Department Band and Orchestra, under the direction of Walter G. Wilmarth, will resume their public rehearsals in the auditorium of the Interior Department building. The first one will occur at 8 p. m., when Mr. Lorig (cornet) and Miss Weimer (soprano) will be the soloists. The program will include two Sousa selections, the "Lustspiel," overture of Kala-Bela, a new march by Walter G. Wilmarth, entitled "Commander-in-Chief," dedicated to the President-elect, and an intermezzo to be given by the band. The orchestra will play "Comrades of the Legion," by Sousa, and the soloists will each be heard in a single selection.

FRIDAY MORNING MUSIC CLUB.
The Friday Morning Music Club resumes its regular weekly meetings for the season on Friday morning of next week, November 12, in the assembly room of the Cosmos Club. A preliminary business meeting will be held tomorrow forenoon at the residence of the president, Mrs. Eugene Byrnes.

A professional program will open the winter's activities on the twelfth, with Madame Maud Albert, contralto, and Ethelyn Dryden, pianist, as the solo artists. The officers of this women's club for 1920-21 are: Mrs. Eugene Byrnes, president; Miss Lucy Brickenstein, vice president; Mrs. Miriam Hilton, second vice president; Mrs. Charles Fairfax, musical director; Mrs. Samuel Winslow, assistant musical director; Mrs. Henry Riggs, recording secretary, and Mrs. J. B. Kendall, corresponding secretary.

VIOLIN IS NOT THE ONLY RUSSIAN INSTRUMENT

The patient, or perhaps, the impatient, reader of the newspaper reviews of the copious concertizing that floods the theaters these days may

have gathered the impression that the violin has become the exclusive instrument of the Russian invader of America. Not so. There are also pianists. Two of the born down upon Aeolian and Carnegie halls recently—the first, Boris Paranyov, who, however, has had an American training, and the second, Alfred Mirovitch, a pupil of the once-famous Mme. Annette Kottmann, herself the pupil and then the wife and then the divorcee of the perhaps even more famous Leschetitzky.

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